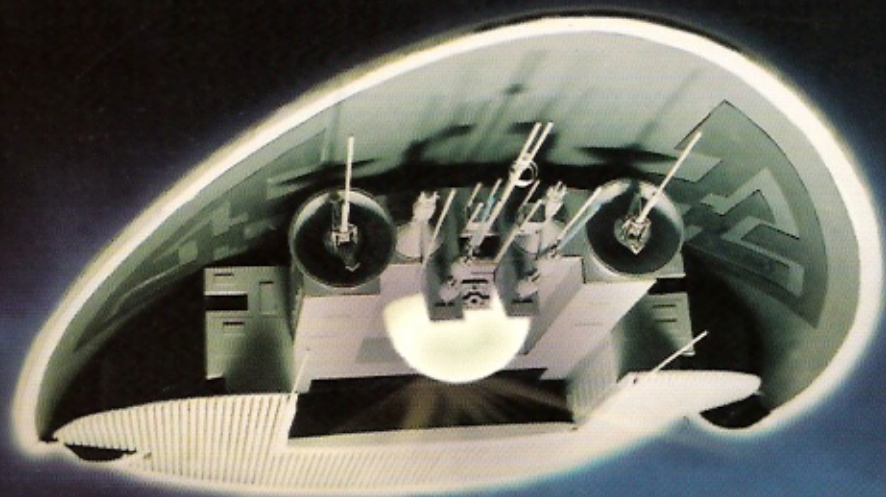
THE DARKNESS PERMISSION TO LAND

ALL 10 TRACKS FROM THE ALBUM TRANSCRIBED IN GUITAR TABLATURE, PLUS ALL THE B-SIDES AND 'CHRISTMAS TIME (DON'T LET THE BELLS END)'

PARENTAL ADVISORY EXPLICIT LYRICS

PERMISSION TO LAND

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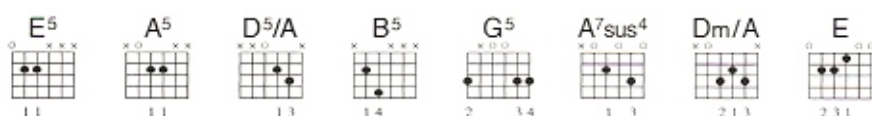
BLACK SHUCK

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

E5
A5
E5
D5/A
B5
D5/A
A5
G5
TAB

E5
A5
E5
D5/A
B5
D5/A
TAB

Verse:
A5
N.C.
1. In a town in the east, oh.
2. Flames licked round the sa-cred spire.
Gtr. 1
mf
TAB

A5
A7sus4
The pa - ri - sho - ners were vi - si - ted up - on
And the con - gre - ga - tion's last line of de - fence
½
TAB

Dm/A
G5
D5/A
Gtr. 2
By a cu-rious beast,
ooh.
was en-gulfed in fire,
ooh.
T
A
B

A5
G5
3
And his eyes
num-bered but one and shone like the sun.
As the flam-ing priest
stepped in-to fi-ring line.
T
A
B

D5/A
A5
3
And a glance beck-oned the im-me-di-ate
On the-bus-iness end of a beam of des-
T
A
B

G5
D5/A
loss Of a che-rished one.
pair God, he took his own life.
Ooh, It was the com-ing of the
Ooh, Du-ring the com-ing of the
Gtrs. 1+2

Chorus:
E5
A5
E5
D5/A
B5
Black Shuck Black Shuck That
(B.V's) Black Shuck. Black Shuck. Black Shuck.
½

D5/A
A5
G5
E5
A5
E5
D5/A
dog don't give a fuck. Black Shuck Black Shuck Black
Black Shuck. Black Shuck.

1.
2.
B5
D5/A
D5/A
– Shuck
Black Shuck.
That dog don't give a fuck.
dog don't give a
Bridge:
A5
Gtr. 2
fuck.
Ooh
Gtr. 1
mf
mp
G5
Gtrs. 1+2
mf
A
Middle:
D5/A
nim-bus of blue light sur-rounds a crim - son paw.
w/developing f/back

As he takes an-o-ther fa-tal swipe at the Blythe-burgh church door.
Gtr. 2
Solo:
A7
Gtr. 1
cont. ad lib. sim. throughout solo
Gtr. 2
Aah!

Chorus:

E5
A5
E5
D5/A
B5
Black
Shuck
Black
Shuck
That
Black Shuck.
Black Shuck.
Black Shuck.

D5/A
A5
G5
E5
A5
E5
D5/A
dog don't give a fuck
Black
Shuck
Black
Shuck
Black
Black Shuck.
Black Shuck.

B5
D5/A
A5
G5
Shuck
that
dog don't give a fuck,
no no no no no no
Black Shuck.

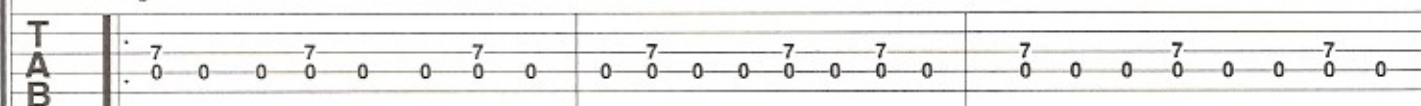
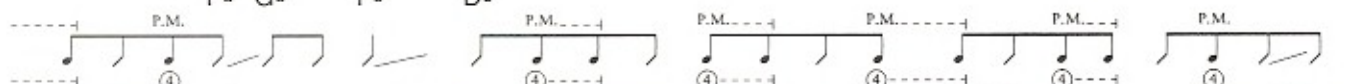
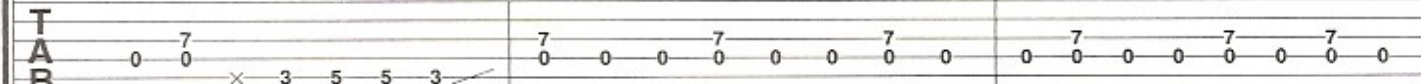
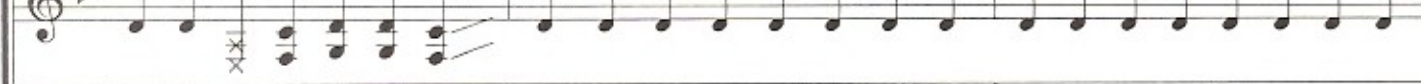
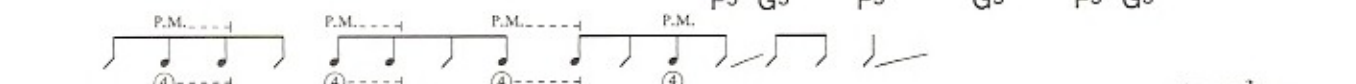
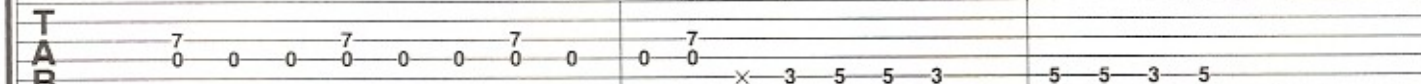
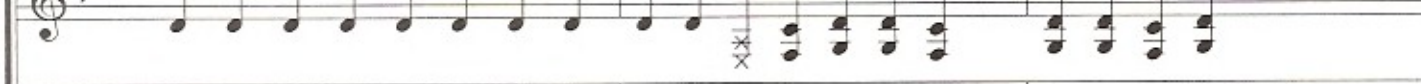
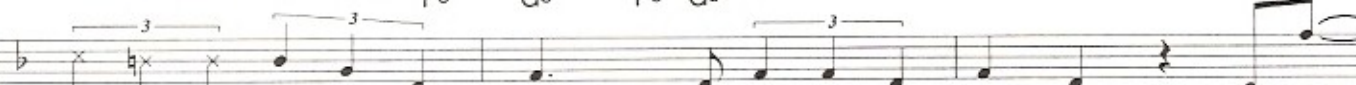
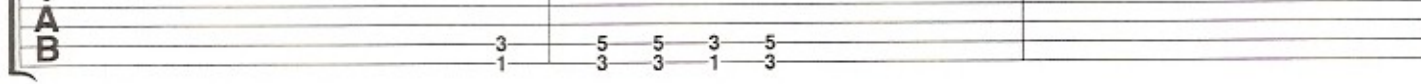
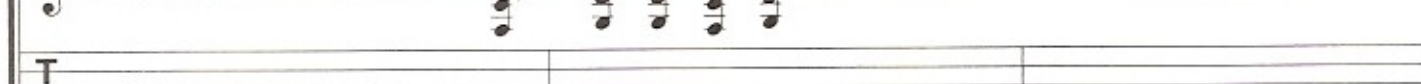
E5
A5
E5
D5/A
B5
no.
Black
Shuck
Black
Shuck
That
Black Shuck.
Black Shuck.
Black Shuck.

D5/A
A5
G5
E5
A5
E5
D5/A
dog don't give a fuck, no no no no no no.
Black
Shuck
Black
Black Shuck.
Black Shuck.

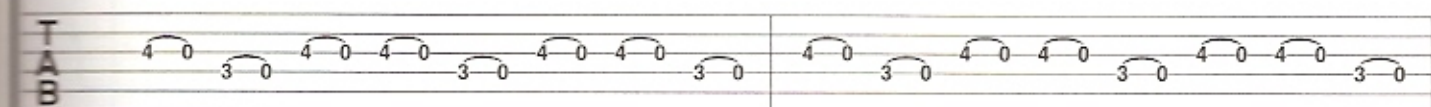
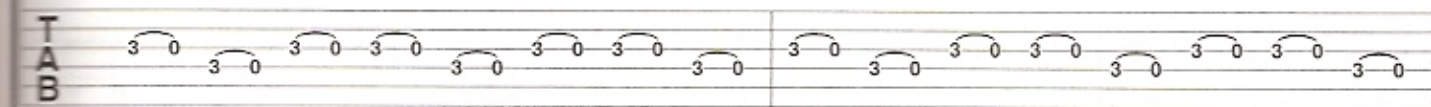
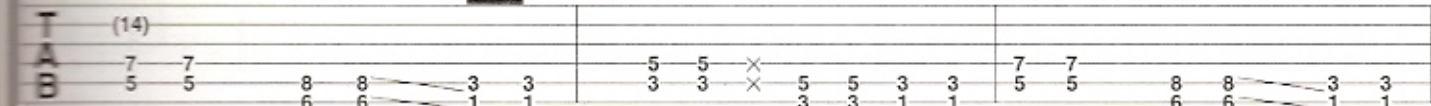
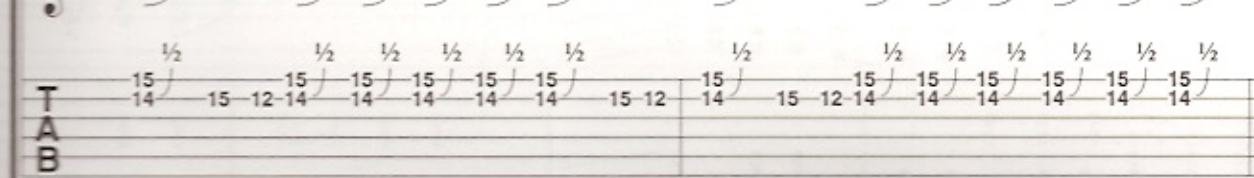
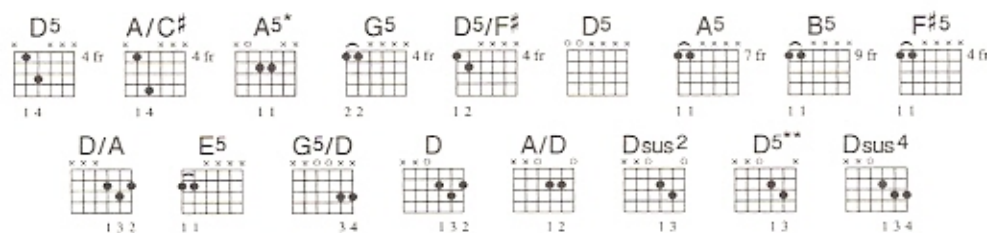
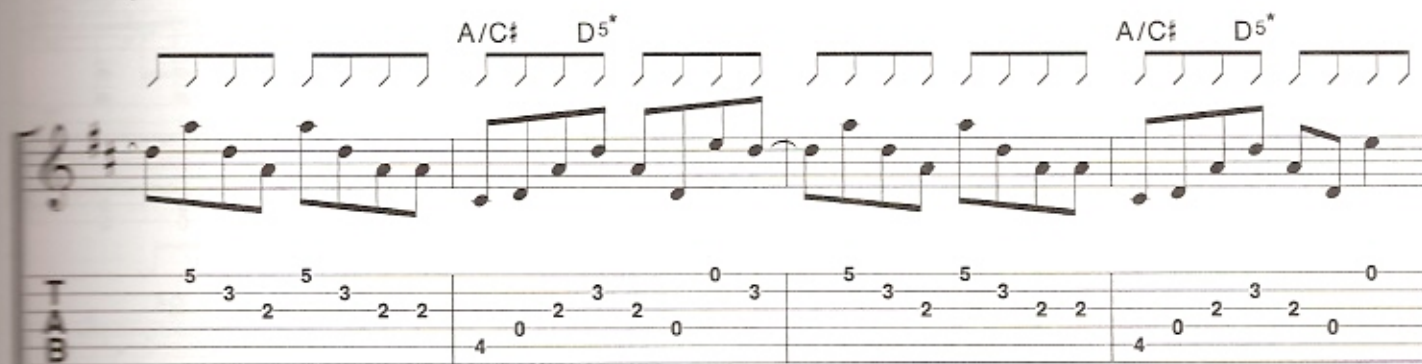
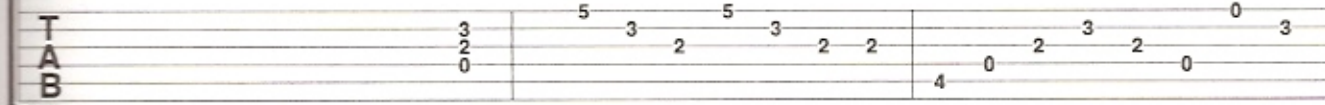
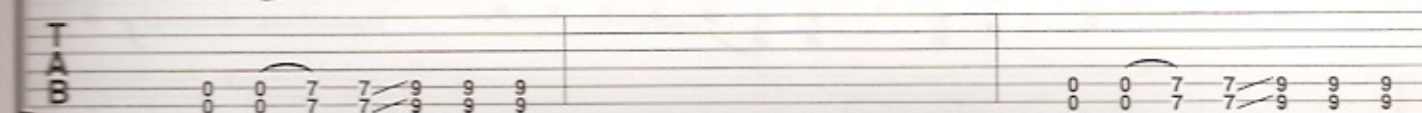
B5
D5/A
E
Shuck
That dog don't give a fuck.
Woof!
Black Shuck.

GET YOUR HANDS OFF MY WOMAN

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Verse:
D5
P.M.
(2°) Gtr. 1
NB - vocals sound 8ve higher thoughout
1. You are drunk and you are sur - ly in La - ti - no lo - o -
2. Oc - to - ped, you've got six hands too ma - ny and you can't keep them to your -
(1°) Gtr. 1
mf
F5 G5 F5 D5
- ov - er mode. We all know what's on your a - gen - da, we've
- self. You're too fat and too old to mar - ry, so they
F5 G5 F5 G5 F5 G5
bro - ken the code. Oh! I've got no
left you on the shelf. Oh! I've got no
Gtrs. 1 & 2
F5 G5 F5 G5
right to lay claim to her frame, she's not my pos - ses - sion you cunt.
right to lay claim to her frame, but you soiled my ob - ses - sion.

G5
E5 F5 F♯5 G5 G♯5 A5 B♭5* C5 C♯5
Yeah!
Gtr. 2
Gtrs. 1 & 2
Gtr. 1
Chorus: D5 B♭5 F5 C5/G G5 F5 D5 B♭5 F5
Get your hands off - a my wo - man, moth - er - fuck - er.
C5/G C♯5/G♯ D5/A B♭5 F5
Get your hands off - a my wo -
C5/G G5 F5 D5 B♭5 F5 C5/G
- man, moth - er - fuck - er.
Yeah!...

1.
Bridge: N.C.
Gtr. 1
F5* G5* F5*
2.
Bridge: D5
Gtr. 1
Middle 8:
N.C.
Bass arr. for Gtr.

Solo:
G5
Gtr. 1
Cont. rhy. simile
Gtr. 2
f w/Fig. 1 (Elec. Gtr. 3) ad lib.
E5 F5 F♯5 G5 A♭5 A5 B♭5* C5 C♯5
Chorus: D5 B♭5 F5 C5/G G5 F5 D5 B♭5 F5
Get your hands off - a my wo - man, moth - er - fuck - er.
Gtrs. 1 & 2
Fig. 1
Gtr. 3

C5/G C♯5/G♯ D5/A B♭5 F5 C5 G5 F5
Get your hands off - a my wo - man, moth - er - fuck-
D5 B♭5 F5 C5/G C♯5/G♯ D5/A B♭5 F5
- er.
Aaow! Get your hands off - a my wo -
C5/G G5 F5 D5 B♭5 F5 C5/G C♯5/G♯
- man, moth - er - fuck - er.
D5/A B♭5 F5 C5/G
Get your hands off - a my wo - man, moth - er - fuck - er.
TAB

A5 G5 D/F♯ D5 A5 B5 A5
don't know what to do, I don't ev - en know who is grow-ing on
– who.
G5/D D
Gtr. 1
G5 D/F♯ D5 G5 D/F♯ D5
Yeah, yeah.
Gtr. 2
A5 B5
'Cos ev - ery-where I go you're there, I
Sleep-ing in an emp - ty bed, I
Gtrs. 1+2
A5 G5 D/F♯ D5 A5 B5 A5*
can't get you out of my hair, I can't pre - tend that I don't care,
can't get you off my head, and I won't have a life un - til you're
TAB

E5
D5*
it's not fair.
dead, yeah you heard what I said.
Gtr. 2
A/C♯
D5*
I'm be - ing pun - ished for all my of - fen - ces,
I wan - na shake you off but you just won't go,
A/C♯
D5*
I wan - na touch you but I'm 'fraid of the con - se - quen - ces,
and you're all ov - er me but I don't want a - ny - one to know
A/C♯
D5*
I wan - na ban - ish you from whence you came, but you're part
that you're at - tached to me, that's how you've grown, won't you leave

A5
1.
G5 D/F♯ D5 G5 D/F♯ D5
2.
G5 D/F♯ D5 G5 D/F♯ D5
see.
Ah!
Gtrs. 1+2
Bridge:
G5/D
D
A/D
Dsus2 D5**
Gtr. 1
Gtr. 2
mf
Dsus4
D
A/D
D5**
12fr
G5
f
Solo:
D5
A5
D5
G5
D5

A5
G5
D5
A5
D5
8va
1/2
1/2
1/2
1/2
TAB
11—12—14—12—11
14 (14)(14)
18
18
17—(17)17—15—17 17—(17)15

E5
(8va)
1
TAB
17
17
15
14—15—14
12

Chorus:
D/A
F♯5
G5
A5
D5
B5
G5
You're real - ly grow-ing on— me.
(B.V's w/Fig.1)
Fig. 2...
TAB

A5
D5
E5
F♯5
G5
A5
D5
You're real - ly grow-ing on me.
Oh!
TAB

A5
G5 D/F♯ D5 G5 D/F♯ D5 E5
...Fig. 2 ends
Solo:
F♯5 G5
A5 D5
B5 G5
Gtr. 2
Gtr. 1 w/Fig. 2
A5 D5 E5 F♯5 G5 A5 D5
A5
G5 D/F♯ D5 G5 D5 D/F♯ E5 F♯5 G5
Gtr. 1 w/Fig. 2
A5 D5 B5 G5 A5 D5 E5

F♯5 G5 A5 D5 A5
8va
G5 D/F♯ D5 G5 D/F♯ D5 E5 F♯5 G5
A5 D5 B5 G5
A5 D5 E5 F♯5 G5
A5 D5 A5 G5 D/F♯ D5 G5 D/F♯ D5 E5
ad lib. sim. to fade

I BELIEVE IN A THING CALLED LOVE

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

B
A5
feel.
day.
T
A
B

F♯m
A5
B
E5
My heart's in ov - er - drive and you're be - hind the steer - ing wheel.
You've got me in a spin but ev - ery - thing is A. O. K!
1° only
T
A
B

B
A
T
A
B

Pre-Chorus:
E5
F♯5
E5
F♯m11
Gtr. 2
Touch-ing you.
Touch-ing me.
(B.V's) Ah!
Fig. 1
(B.V's w/Fig. 1)
Gtr. 1
P.M.
0 0 0 2 2 2 2
2 2 2 2 2 2 2 2
0 0 0 2 2 2 2

E5
F♯5
open
A5/E
B♭5/F
Touch-ing you,
God you're touch-ing
me.
(B.V's w/Fig. 1)
Gtrs. 1+2

B/F♯

Chorus:
N.C.
A5
F♯5
B5
I be-lieve in a thing called love, just lis-ten to the rhy-thm of my heart.
(B.V's) Ah!
N.C.
A5
F♯5
B5
There's a chance we could make it now, we'll be rock-ing till the sun goes down.
N.C.
A5
F♯5
B5
I bel-ieve in a thing called love.
C♯5/G♯
B5/F♯
C♯5/G♯
D5/A
D/A
Ooh!
Uh!
Guitar!

Bridge:
1.
F♯5
A5
B
E
Gtr. 2
Gtr. 1
mf
B
A
Solo:
2.
F♯5
A5
B5
E5
B5
A5
Gtr. 2
mf

F♯5
A5
B5
E5
4fr
open
2fr
4fr
open

Pre-Chorus:

E5
F♯5
F♯m11
Gtr. 1
Touch-ing you.
Touch-ing me.
Gtr. 2
P.M.

E5
F♯5
open
A5/E
B♭5/F
Touch - ing you,
God you're touch-ing
me.
Gtrs. 1+2

B/F♯
Aah!

Chorus:
N.C.
I bel-ieve in a thing called love, just lis-ten to the rhy-thm of my heart.
There's a chance we could make it now, we'll be rock-ing till the sun goes down.
I bel-ieve in a thing called love.
C♯5/G♯
B5/F♯ C♯5/G♯ D5/A
D/A
Gtr. 1
Ah!
Gtr. 2

Outro:

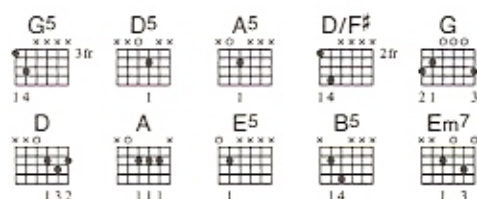
N.C.
A5
F♯5
B5
Gtrs. 1+2
T
A
B

B5
N.C.
A5
F♯5
T
A
B

N.C.
A5
F♯5
B5
E
Gtr. 1
Gtr. 2
Rall.
½
T
A
B

6
P.H.
T
A
B

LOVE IS ONLY A FEELING

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

D5
A5
(8va)
1. Oh,... the
T
A
B
Verse:
G
D
A
Acous. Gtr. 4
first flush of youth was up - on you when our eyes first met,
Acous. Gtr. 5 (capo 7th fret)
mp
G
D
and I knew that to you and in - to your life I had to
A
get.
Oh, I

G
D
A
(1.) felt light - head - ed at the touch of this stran - ger's hand,
(2.) state of e - la - tion that this u - ni - son of hearts a - chieved,
Gtr. 5 (capo 7th fret)
Acous. Gtr. 6 (no capo)
G
D
an as - sault my de - fen - ces sys - te - ma - ti - cal - ly failed to with -
I had seen, I had touched, I had tast - ed and I tru - ly be -
A
- stand. 'Cause you came at a
- lieved that the light of my

E5
A5
time when the pur - suit of one true love in which to
life would tear a hole right through each cloud that scud-ded
(2° only) (Ooh, each
Gtr. 1 (no capo)
w/P.M.
E5
D5
fall was the be all and end
by, just to beam on you and
cloud that scud - ded by.)
Gtr. 1 Cont. in slashes
B5
G5
D5
A5
Gtr. 1
all. Love is on - ly a feel - ing. (Drift - ing a - way.)
I.
Gtr. 2 (capo 7th fret)
Fig. 1... ...Fig. 1
B5
G5
D5
A5
E5
When I'm in your arms I start be - liev - ing. (It's here to stay.)

B5
G5
D5
But love is on - - ly a feel - ing
A5
1.
G5
an - y - way.
Gtr. 2
Gtr. 1 (no capo)
P.M.

Solo:

2.

N.C.

way.

Gtr. 2

T
A
B

Gtr. 3

mf w/dist.

T
A
B

An - y - way.
B5
Gtr. 1
8va
f
G5
D5
A5
(8va)
TAB

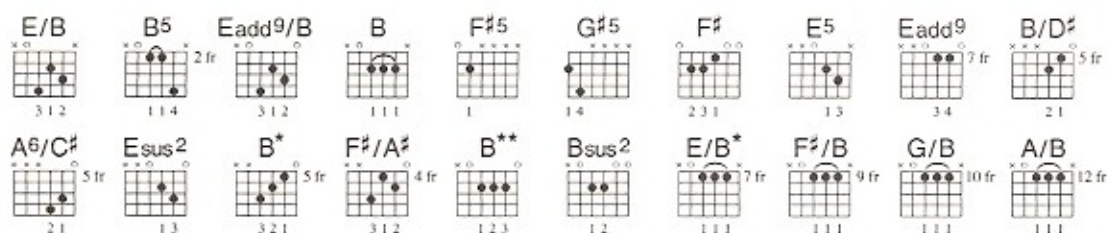
B5
G5
D5
A5
E5
(8va)
8va
Chorus:
open
1fr
Love is on - ly a feel - ing.
(Drift - ing a - way.)
Gtr 7 w/fig 1 (capo 7th fret)
And we've got to stop our - selves be - liev - ing.
(It's here to stay.)
Cont. rhy. simile

B5
G5
D5
A5
'Cause love is on - ly a feel - ing an - y -
Gtr 7 (capo 7th fret)
Solo:
- way.
E5
Gtr. 1
8va
Cont. rhy. simile

G5
(8va)
D5
A5
(8va)
B5
G5
D5
A5
E5
B5
G5
D5
A5
B5
G5
D5
rall.
A5
E5
B5
fade to nothing
Outro:
G
Gtr. 4
Gtr. 5 (capo 7th fret)
D
A
mp fade in from nothing
G
Cont. rhy. simile
D

A
G
D
A
Gtr. 5 (capo 7th fret)
Gtr. 6 (no capo)
G
D
A
Em7

GIVIN' UP

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

F♯5 B E/B B5 E/B B5 E/B B5 E/B B5 E/B B5
– But I won't a - po - lo - gise, I'd in - ject in - to my eyes if there was
Eadd9/B B F♯5 B E/B B5 E/B B5 E/B B5
no-where else to stick my skag. All I want is brown and I'm go -
E/B B5 E/B B5 Eadd9/B B F♯5 B E/B B5
- ing in - to town, shoot - ing up as soon as I'm back. My friends
E/B B5 E/B B5 E/B B5 E/B B5 Eadd9/B B
have got some good shit, all I want is some of it, gim - me, gim-me, gim-me that

F♯5
B
G♯5
F♯5
G♯5
F♯5
B
smack.
Well I've ru -
- ined near-ly all of my veins,
F♯
E5
B
F♯
stick-ing that fuck-ing shit
E5
B
Eadd9
B/D♯
A6/C♯
E/B
Esus2
in - to my arms.
Yeah, yeah.
let ring
Eadd9
B/D♯
A6/C♯
N.C.
Oh,

Chorus:
B E/B B E/B B E/B B E/B B5 E/B B E/B
oh, oh, oh, oh, oh,
giv - in' up, giv - in' up,
F♯5 B B E/B B E/B B E/B B E/B B5
giv - in' a fuck.
Oh, oh, oh, oh, oh, oh, oh,
E/B B E/B F♯5 B
giv - in' up, giv - in' up, giv - in' a fuck.
G♯5 F♯5 G♯5 F♯5 B B*
Get -
Gtr. 2
Gtrs. 1+2
pick sl.

Verse:
F♯/A♯ Eadd9/B B** Bsus2
- ting off my face, there's a dra - gon I must chase, ho - ney,
B F♯ B B* F♯/A♯
I'm the scourge of all man - kind. And ev - 'ry - one but me is des -
Gtr. 2
Gtr. 1 cont. sim.
E/B B Bsus2 B** F♯5 B
- tined just to be slaves to the re - morse - less grind. But I found
F♯ E5 B F♯
- my - self an ea - sy way out, stick - ing that fuck - ing shit
Fig. 1...

E5 B Eadd9 B/D♯ A6/C♯ E/B Esus2
– in - to my arms, in - to my
let ring
Eadd9 B/D♯ A6/C♯ N.C.
a - a - arms. Oh,
...Fig. 1 ends
Verse:
B E/B B E/B B E/B B E/B B5
– oh, oh, oh, oh, oh,
E/B B E/B F♯5 B B E/B B E/B B
giv - in' up giv - in' up, giv - in' a fuck. Oh, oh, oh, oh,
1/2

E/B B E/B B5 E/B B E/B F♯5 B
oh, oh, oh,
giv - in' up, giv - in' up, giv - in' a fuck.
½
G♯5 F♯5 G♯5 F♯5 B
Bridge:
B5
8va
Ah, ah,
ah, ah, ah, ah, ah, ah, ah,
Gtr. 1 cont. in slashes
Gtr. 1
cont. sim.
ah.
Ooh, ooh, ooh,
15ma
Gtr. 2
harm.†
†Play harmonic series moving up fretboard
Fret positions are approximate

E/B
ooh,
ooh,
ooh.
Ow!
8va
Gtr. 1
open
F♯/B
cont. sim.
G/B
Gtr. 2
A/B
Elec. Gtr. 3
(capo 2nd fret)
Gtr. 1 cont. sim.
Gtr. 2 cont. in slashes
w/dist.
B
Gtr. 1 (capo 2nd fret)
Gtr. 3

N.C.
Solo:
F♯
Elec. Gtr. 5 (no capo)
E5 B
F♯
Elec. Gtr. 4 (no capo)

E5 B Eadd9 B/D♯ A6/C♯ E/B Esus2
Eadd9 B/D♯ A6/C♯ N.C. F♯
E5 B F♯5 E5 B

Eadd9
B/D♯
A6/C♯
E/B
Esus2
TAB
14 (14) 12 14 12 11 12 11 9 11 9 7 9 7 5 7
5 4 5 4 2 4 2 0 2 0 4 0 5 0 4 0

Eadd9
B/D♯
A6/C♯
N.C.
Oh
TAB
5 0 7 0 5 0 7 0 9 0 7 0 9 0 11 0
11 (11)

Chorus:
B E/B B E/B B E/B B E/B B5 E/B B E/B
– oh, oh, oh, oh, oh,
giv - in' up giv - in' up,
Gtrs. 1+2 (capo 2nd fret)
TAB

F♯5 B B E/B B E/B B E/B B E/B B5
giv - in' a fuck. Oh, oh, oh, oh, oh, oh, oh,
½
TAB

1.
E/B B E/B F♯5 B
giv - in' up, giv - in' up, giv - in' a fuck. Oh
½
TAB

2.
B F♯5 B
giv - in' up, giv - in' up, giv - in' a fuck.
TAB

STUCK IN A RUT

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

D5
G5
by a car-riage of a-lu-mi-ni-um I.
No more to
'cause you lived here all your life does-n't make it al-right.
And the Gol-den
A5
rot in this sty,
Mile is paved with shite,
turn my back on this shit-hole in the blink of an eye.
Ow!
don't mind tell-ing you, I'm sick of walk-ing up and down it ev-'ry sin-gle fuck-ing night.
Just
Gtr. 1 tacet
Pre-chorus: D5
A5
D5
Gim-me the keys, you ain't gon-na see me for dust, the
Gtr. 2 (1° & 2°)

A5 D5

Barn - by Bends ain't gon - na get the bet - ter of me. Oh,

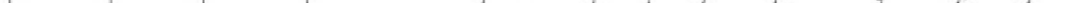
2° w/Fig. 2 *(Elec. Gtr. 2)*

A5 D5

gim - me the keys to an - y old buck - et of rust,

Am7 D5

Ac - le Straights are gon - na take me to where I wan - na be.

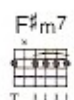
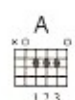
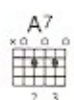
Chorus:
A G5 D5 G5 A G5 D5 G5 A G5 D5 G5
Stuck in a rut, stuck in a rut for e - ter - ni - ty.
A G5 D5 G5 A G5 D5 G5 A G5 D5 G5
Stuck in a rut, stuck in a rut for e -
A G5 D5 G5 A G5 D5 G5
1. A5
- ter - ni - ty, yeah!
2. And the road is long,
2. A5
Gtr. 1
Spoken: Master, tell me Master, tell me.
mf

Oh!
Thank you Master,
thank you Master!
F5/C
E5/B
E♭5/B♭
D5/A
Gtrs. 1 & 2
(Manic laughter)
Gtr. 2 Cont. in slashes
Solo:
Gtr. 2
A
G5
D5
Cont. rhy. simile
Gtr. 1

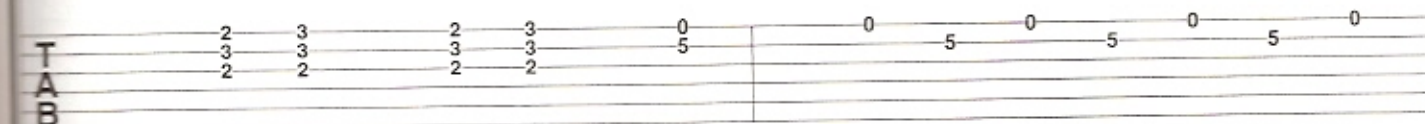
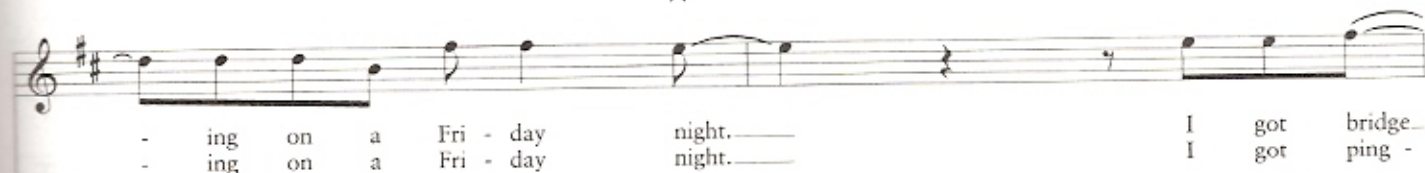
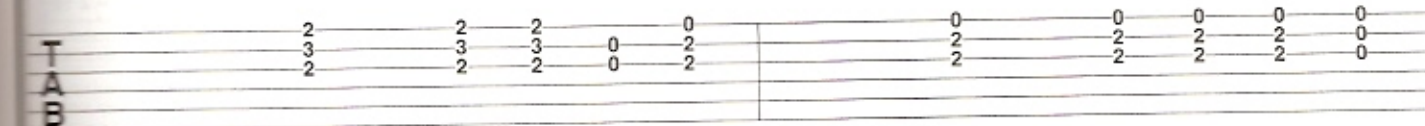
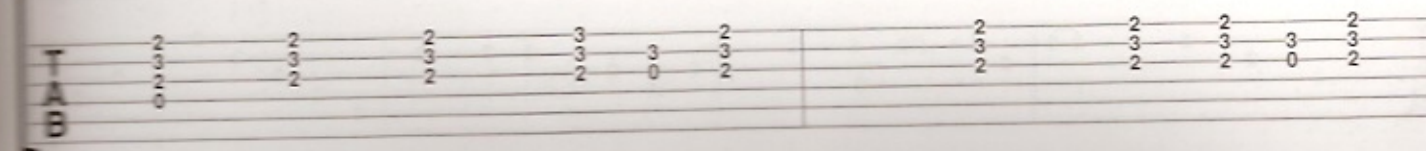
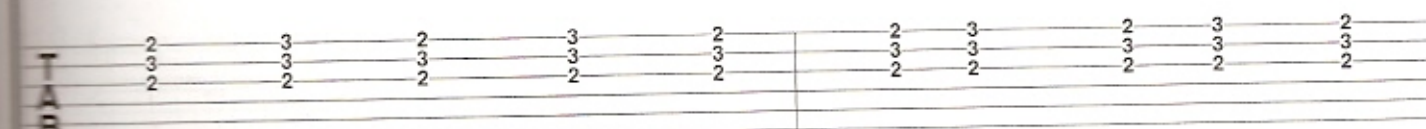
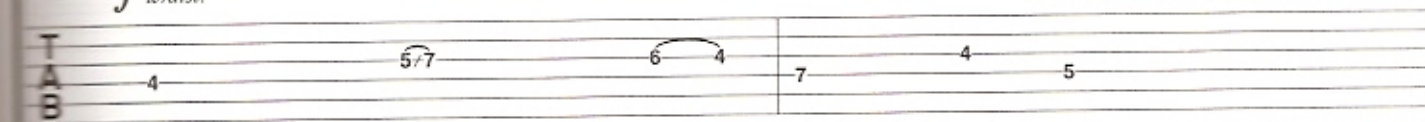
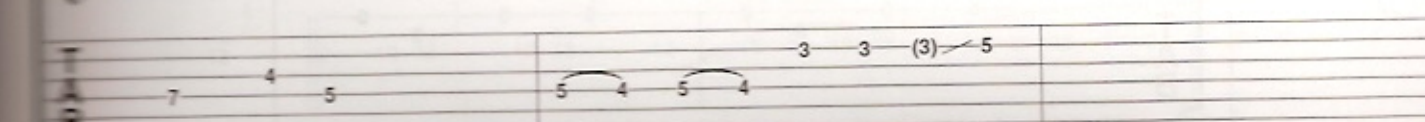
A G5 D5 G5 A G5 D5 G5
D5 A5 D5
(Gtr. 2)
A5 D5
N.C.
w/Fig. 3 (Elec. Gtr. 2)
Fig. 3
Gtr. 2
D5 N.C.

D5
A5
D5
(Gtr. 2)
Chorus:
A
G5
D5
G5
Stuck in a rut, stuck in a rut for e - ter - ni - ty.
Gtr. 2
Oh!
Stuck in a rut, stuck in a rut for e -
- ter - ni - ty, yeah ow!

A
G5
D5
G5
A
G5
D5
G5
freely
A5
Gtr. 2
Gtr. 1
D5
A5
T
A
B

FRIDAY NIGHT

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Em
A
I used to sit next to you at school,
and we in - dulged
Oh, the way I fell for you,
and do you dwell
F♯m7
G5
in all the ex - tra cur - ri - cu - lar ac - ti - vi - ties,
up - on the thoughts that I oc - cu - py,
TAB
TAB
TAB
TAB

A
D
- ing on a Fri - day night. I got bridge
- ing on a Fri - day night. I got ping -
end Fig. 1
Bm7
G5
club on Wednes - day, ar - che - ry on Thurs - day, danc -
- pong on Wednes - day, nee - dle - work on Thurs - day, danc -

A
1.
2.
- ing on a Fri - day night.
2. Hey you,
With
- ing on a Fri - day night.
Bridge:
D
N.C.
A7
Gtrs. 2 & 3
you,
you,
ooh, ooh,
Gtr. 1
mf
Gtrs. 2 & 3 tacet
D
N.C.
A7
ooh, ooh ooh ooh ooh.
(Growl.)
Gtr. 1 Cont. simile

D
Gtrs. 2 & 3
Elec. Gtr. 4
f w/dist.
T
A
B
Elec. Gtr. 5
f w/dist.
G5
A7
D
G
A7
Oh!

Chorus:

Gtr. 3

D Bm7 G5 A

Cont. rhy. simile

1. Mon - day, Tues-day, Wednes - day, Thurs-day, danc - ing on a Fri-day night.
(2.) the la - dy I a - dore, danc - ing on the danc - ing floor, danc-ing on a Fri-day night,

Gtr. 1

w/Fig. 1 *(Elec. Gtr. 2) 2 times*
2ⁿᵈ w/Fig. 2 *(Elec. Gtr. 1) 4 times*

D Bm7 G5

Let the mu - sic smo-ther me, whole week-end re - co-ve-ry, danc-
God, the way she moves, moves me to write bad po-e-try, danc-

A 1. 2.

- ing on a Fri-day night. Oh, see - i - ight.
- ing on a Fri-day ni -

Gtr. 1 Cont. simile w/Fig. 2

D
Bm7
G5
A
Ow!
Gtr. 4
w/Fig. 1 (Elec. Gtr. 2) 4 times
D
Bm7
G5
Oh.
Gtr. 5
A
D
Gtrs. 5 & 6
8va
Gtr. 6 tacet

Bm7
G5
A
D
Bm7
G5
Fri - day night.
A
D
½
½

LOVE ON THE ROCKS WITH NO ICE

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Pre-Chorus:
Dsus2
We're not as close as ev - ery - bo-dy thinks.
We're not as close as we al-ways used to be. Oh you and me.
Gtrs. 1+2 (1st & 2nd times)
Em
D5
In the
D/G
eye of the storm, oh, we
D
A5
keep each oth-er warm. Love

Chorus:
D5 A5 E5 D5 A5 E5
on the rocks, you'd do a - ny - thing for a qui - et life. Love
1/4
T
A
B
D5 A5 E5 G5 A5
on the rocks, love on the rocks with no ice. Love
D5 A5 E5 D5 A5 E5
on the rocks, you'd do a - ny - thing for a qui - et life. Love
D5 A5 E5 N.C. 1. A5
8va
on the rocks, love on the rocks with no ice. Uh.

Solo 2:

E5* D5* E5* B♭5 N.C. A5 G5 E5* D5* E5* B♭5 N.C.

Gtr. 3

8va

Gtrs. 1+2

A5 G5 E5* D5* E5* B♭5 N.C. A5 G5
(8va)
E5* D5* E5* B♭5 N.C. A5 G5
Dsus2 Em
8va

(8va)
G5
D/G
D

8va

Love.

E5
G5
on the rocks, you'd do a-ny-thing for a qui-et life. Love
Gtrs. 1+2
D5 A5 E5
G5 A5
on the rocks, love on the rocks with no ice. Love
1/4
D5 A5 E5
D5 A5 E5
on the rocks, you'd do a-ny-thing for a qui-et life. Love
1/4

D5 A5 E5 G5 A5
on the rocks, love on the rocks with no ice.
Gtr. 3
P.M.

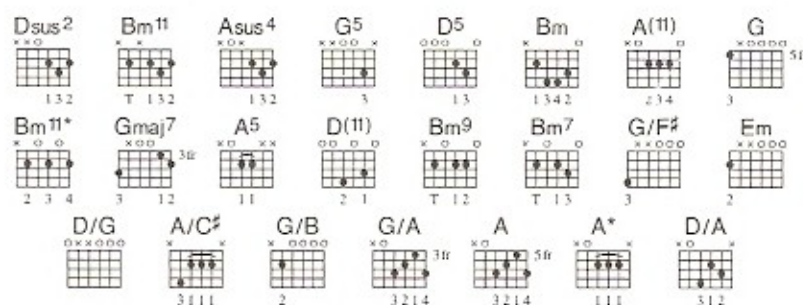
D5
A5
E5
8va
P.M.
G5
(8va)

D5
A5
E5
G5
A5
8va
Gtrs. 4+5 w/Fig. 2
P.M.
Fig. 2
Gtrs. 4+5
Gtr. 4
Gtr. 5
w/dist.

Free time
A5
8va
Love on the rocks, with no ice
E5
Gtrs. 1+2
cont. sim. ad lib.
Gtr. 3
Gtrs. 4+5 w/Fig. 3
Fig. 3
Gtrs. 4+5
Gtr. 4
Gtr. 5

E5
Gtrs. 1+2
A5
All Gtrs.
A5
All Other Gtrs.
Gtr. 3
F5 E5

HOLDING MY OWN

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Bm
A(11)
G
D5
Bm11
Asus4
Verse:
Vocals sound 8ve higher throughout
1. Ba - by, ev - 'ry-thing has fall - en in - to place, oh, my
Gtr. 1
Gtr. 2 tacet
G5
Dsus2
life is so ex - ci - ting now I've got my space,
Bm11
Asus4
G5
like a splash of wa - ter on my face. Ooh.

Verse:
Dsus2(Abass)
Bm11
Asus4
2. Late - ly, I'm do - ing what I can to plea - sure me, oh I'm
3. La - dy, all we seem to do is talk a - bout, oh we
G5
Dsus2
find - ing time to fo - cus on my fan - ta - sies, I'm
take a - part and a - na - lyse our ins and outs,
Bm11
Asus4
G5
sa - tis - fied in my own com - pa - ny. Ooh, ooh.
ho - ney I would ra - ther do with - out. Yeah.
Pre-chorus
A(11)
I don't need your per - mis - sion,
No - - one to an - swer to,

1.
D5
A(11)
G
mat - ter what I put my - self through,
ooh, ooh, ooh, ooh,
D5
Bm9
Bm7
A(11)
G
ooh.
2.
G
Bm
A5
D(11)
A(11)
through.
I'm hold - ing my own,
w/Fig. 2 (Elec. Gtr. 3)
G
G/F♯
Em
G/D
A/C♯
G/B
ooh,
ooh, ooh, ooh,
ooh, ooh.
TAB

Bridge:
G/A
A
mf
G/A
A
Ah,
oh!
Elec. Gtr. 4
f w/dist.
Gtr. 1 Cont. in slashes
Solo:
Gtr. 1
D5
Bm9 Bm7
A(11)
G
Cont. rhy. simile
slow bend
D5
Bm9 Bm7
A(11)
G
8va

Pre-chorus:
A(11)
Bm11*
There's a spring in my stride, there's a twin-kle in my
Gtr. 1
Gtr. 3 tacet
Gmaj7
dy - ing eyes.
'Cause
(Drum fill)
Chorus:
Bm
A5
D(11)
A(11)
D5
A(11)
I'm hold - ing my own,
give or take a tear or two,
G
Bm
A5
D(11)
A(11)
yeah.
I'm hold - ing my own,
no
w/Fig. 2 (Elec. Gtr. 3)

D5
A(11)
G
Bm
A5
D(11)
mat - ter what I put my self through.
Ah,
w/Fig. 2 (Elec. Gtr. 3)
ooh,
ooh,
ooh,
ooh,
ow!
Gtr. 4
pick slide
w/Fig. 2 (Elec. Gtr. 3)
Gtr. 1 Cont. simile
Solo:
w/Fig. 2 (Elec. Gtr. 3)

A(11)
D5
A(11)
G
8va
w/Fig. 2 (Elec. Gtr. 3)
Bm
A5
D(11)
A(11)
8va
D5
A
D/A
G
(8va)
Organ cue
freely
Bm11
D5
Ooh.
Gtr. 1
Gtr. 4
pick slide

CHRISTMAS TIME (DON'T LET THE BELLS END)

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

8va
Verse:
A E/A E7/A A E
NB – vocal line sounds 8ve higher throughout
1. Feign-ing joy and sur-prise at the gifts we des-pise ov - er
2. Well the wea-ther is cruel and the sea - son of yule warms the
Elec. Gtr. 5
mf w/clean tone
Elec. 12 Str. Gtr. 6 doubles
Gtrs. 3 & 4 tacet
Gtrs. 1 & 2 tacet

Bm7
D
A
E/A
E7/A
A
mulled wine with you.
heart, but it still hurts.
On the twen-ty fifth day
You've got your ca - reer,
2° only
E
Bm7
D
of the twelfth month, the sleigh bells are in time ringing true.
spent the best part of last year a - part, and it still hurts.
Gtrs. 1 & 2
ff w/dist.

B5
Asus2
B5
A/C♯
D5
E5
How we cling each No - ël to that snow-flake's hope in hell that it won't
So that's why I pray each and every Christ - mas day that it won't
Chorus:
A5
E/G♯
F♯5
D5
A5
D5
E5
end.
end.
Don't let the bells end.
Gtrs. 5 & 6 tacet
A5
E/G♯
F♯5
D5
1.
A5
D5
E5
Christ - mas time,
just let them ring in peace.

A5
Gtr. 4
Gtr. 3
Gtrs. 1 & 2
2.
A5
D5
E5
just let them ring in peace.

Lead Vocal
A
D/A
E/A
Backing Vocals (8vb)
Christ - mas time, don't let the bells end.
Gtr. 5
let ring...
Elec. Gtr. 7
ff w/dist.
A
D/A
E/A*
Christ - mas time, don't let the bells end.

Bridge:
F♯5
E5
A5*
Poised un - der-neath the mis - tle - toe leaf and you're not here.
Gtrs. 1 & 2
B5
A/C♯
D5
E5
D/F♯
E/G♯
You went a - way up - on Box - ing Day, now how the hell am I gon - na make it in - to the New
Interlude:
A5
D5
A5
D5
E5
Year?
Gtr. 4
Gtr. 3

A5
D5
A5
D5
E5
F♯5
8va
B5*
F♯/A♯
G♯5
E5
B5*
E5
F♯5
Gtr. 4
Gtrs. 4 & 8
Gtrs. 4 & 8
Gtr. 4

B5* F♯/A♯ G♯5 E5 B5* E5 F♯5
8va
8va
Chorus: B E* F♯
Lead Vocal
Don't let it end,
Backing Vocals
Christ - mas time, don't let the bells end.
Acous. Gtr. 9
let ring...
Gtrs. 1, 2, 3, 4 & 8 tacet

B E* F♯
Christ - mas time, don't let the bells end,
Christ - mas time, don't let the bells end.
B5* F♯/A♯ G♯5 E5 B5* E5 F♯5
Christ - mas time, don't let the bells end,
Christ - mas time, don't let the bells end.
Gtrs. 1 & 2
ff w/dist.
Gtr. 9 tacet
B5* F♯/A♯ G♯5 E5 B5* E5 F♯5 B5* F♯/A♯ G♯5 E5
Christ - mas time, just let them ring in peace. Come on kids!
Christ - mas time, don't let the bells end. Christ - mas time,

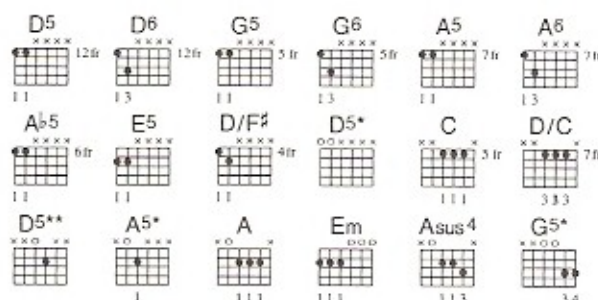
B5* E5 F♯5 B5* F♯/A♯ G♯5 E5 B5* E5 F♯5
Bells end. Ahh.
don't let the bells end. Christ - mas time, don't let the bells end.
B5* F♯/A♯ E5 B/D♯ E5 F♯5 B5
Gtr. 4
Gtr. 8
Gtr. 3

THE BEST OF ME

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Tune all Gtrs.

⑥ = D ③ = G
⑤ = A ② = B
④ = D ① = E

D5 D6 G5 G6 A5 A6
A♭5 E5 D/F♯ D5* C D/C
D5** A5* A Em Asus4 G5*

♩. = 145

Intro: D5 D6 D5 D6 D5 D6 D5 D6 D5

Elec. Gtrs. 1 & 2

f w/dist.

G5 G6 G5 G6 G5 G6 G5 G6 G5
A5 A6 A5 A6 A5 A6 A5 A♭5
G5 G6 G5 G6 G5 G6 G5 G6
hold bend

A5 A6 A5 A6 A5 A6 A5 A♭5
1. I get up,
Verse:
Vocal line sounds 8ve higher throughout
G5 G6 G5 G6 G5 G6 G5 G6 G5 A5 A6 A5 D5 E5
(1.) he gets up to see you wal - low in de - feat,
(2.) he gets up to see you lose per-pet - ual - ly
Fig. 1
D/F♯ G5 G6 G5 G6 G5 G6 G5 G6 G5
I get down, he gets down with
I get down, he gets down to

A5
A6
A5
D5*
E5
C
al - most ev - 'ry - bo - dy I meet ex - cept
watch you fail spec - tac - u - lar - ly. Oh
Pre-chorus:
*C
D/C
C
D/C
C
you. boy!
And I fail to see why I should care
*Chords implied by harmony
D5**
that you have had
C
D/C
C
D/C
C
thir - ty six sev - en years of pain

D5**
A5*
to share.
So did what I did, what I
end Fig. 1
Chorus:
G5 G6 G5 G6 G5 G6 G5 G6 G5 A5 A6
did for you, you've got the best of
Gtr. 2
Gtr. 1
Fig. 2
D5* A5 G5 G6 G5 G6 G5
me. Oh, I did what I did for you,
end Fig. 2

1.
G6 G5 G6 G5 A5 A6 D5* A5
you've got the best of me. Yeah!
Gtrs. 1 & 2
Gtr. 3
G5 D5* G5 D/F♯
Cont. rhy. simile
8va
f w/dist.
Gtr. 4
f w/dist.
A5 D5* A5
(8va)

G5
D5* G5
D/F♯
A5
(Gtrs. 1 & 2)
2.
D5*
A
2. I get up, me, me.
Interlude:
G5
D5 G5
D/F♯
Gtrs. 1 & 2
Gtr. 3
8va
f w/dist.
Gtr. 4
f w/dist.

A5
1.
D5 A5
(8va)
2. A5
G5
D5* D/F♯
A5
8va
D/F♯
G5
D5* D/F♯
½
1
T
A
B

A5
A5*
(8va)
Gtrs. 3 & 4
Gtr. 3

Solo:
G5 G6 G5 G6 G5 G6 G5 G6 G5 A Em
w/Fig. 1 (Elec. Gtrs. 1 & 2) ad lib.
Gtr. 4 tacet

D/F♯ G5 G6 G5 G6 G5 G6 G5 G6 G5
8va

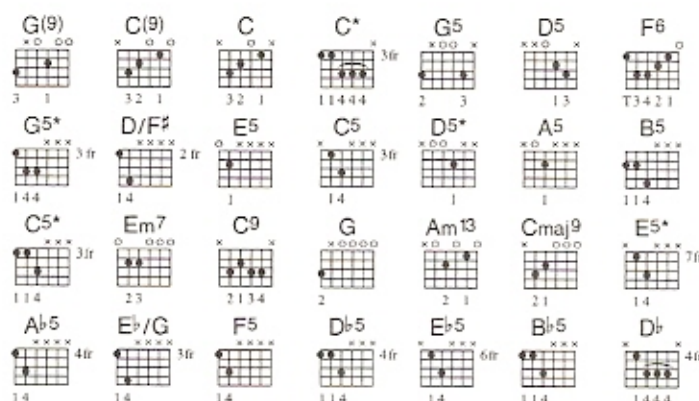
A Em C

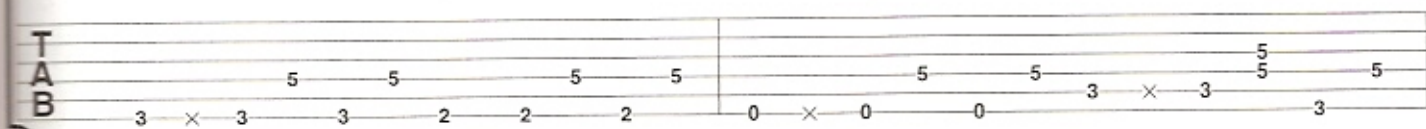
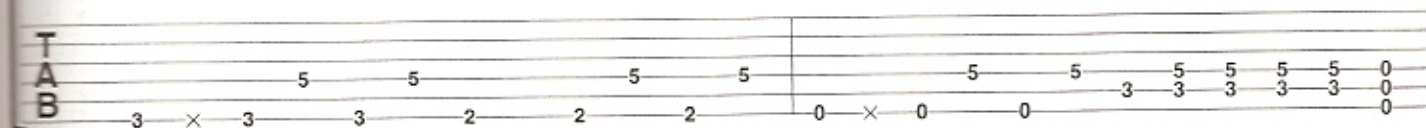
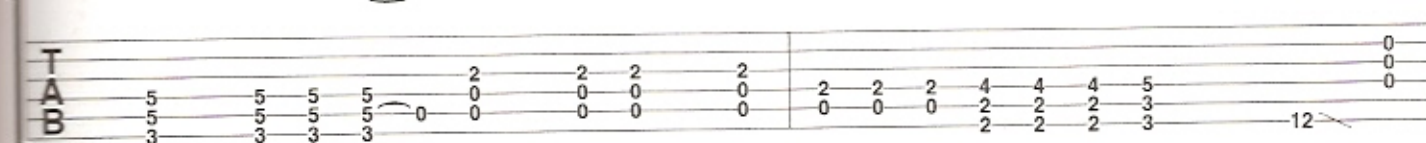
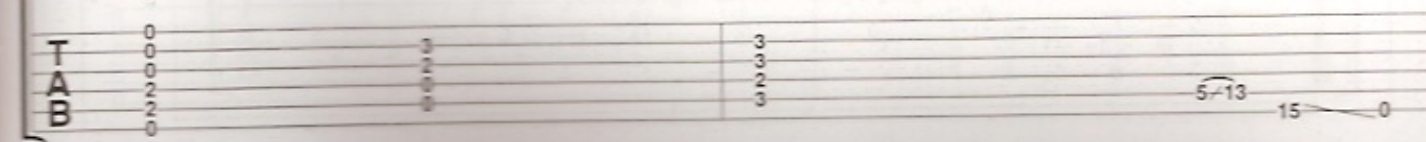
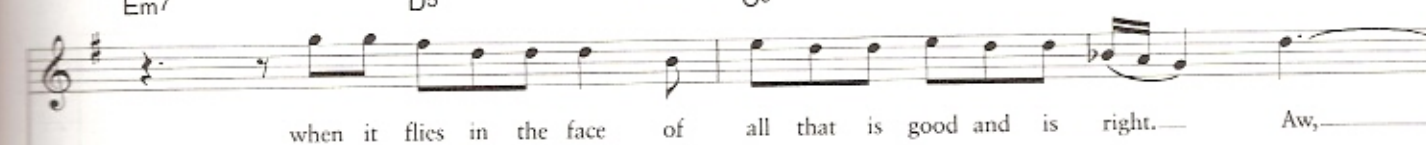
Pre-chorus:
D/C C D/C C
8va

D5**
(8va)
C D/C C D/C C
D5** A5 Asus4
Did what I did, what I
Gtr. 2
Gtr. 1
Chorus: G5 G6 G5 G6 G5 G6 G5 G6 G5 A5 A6
did for you, you've got the best of
(Gtr. 2)
w/Fig. 1 (Elec. Gtr. 1)

D5* A5 G5 G6 G5 G6 G5 G6 G5 G6 G5
me. Oh, did what I did for you,
Fig. 3
A5 A6 D5* A5
you've got the best of me. Ma - ma, ma -
end Fig. 3
Solo: G5 G6 G5 G6 G5 G6 G5 G6 G5 A5 A6
- ma. Yeah!
Gtr. 3
8va
w/Fig. 1 and Fig. 3
D5* A5 G5 G6 G5 G6 G5 G6 G5 G6 G5
let ring
rall.
A5 A6 D5* A5 G5*

HOW DARE YOU CALL THIS LOVE?

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

G(9)
C
Boy, I can't wait for the day when you fi - nal - ly turn six - teen. There are
Pre-chorus
C*
G5
D5
so ma - ny rats, I'm a sink - ing ship. There's
f 2° Gtr. 2 doubles
so much of you I can't wait, get to
F6
C(9)
grips when your ha - lo slips. Ow!
let ring
*Use T on 6

Chorus: G5* D/F♯ E5 C5
How dare you call this love, ooh, that's what they say.
G5 D/F♯ E5 C5
It's an urge I've got - ta fight.
G5* D5* A5 B5 C5*
How dare you call this love,
Gtrs. 1 & 2
Em7 D5 To Coda C9
when it flies in the face of all that is good and is right. Aw,

G5 D/F♯ E5 C5

yeah.

Gtr. 1

w/Fig. 1 (Elec. Gtr. 2)

TAB: 3 0 2 3 0 2 4 5 2 4 5 7

Verse: G Am13 Cmaj9

You've got it all and you're al - ways my first port of call.

mf

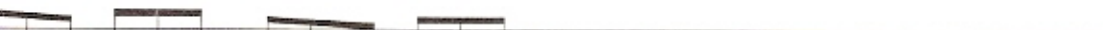
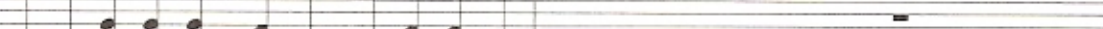
TAB: 0 0 0 0 × 3 | 0 1 0 2 0 | 0 0 0 2 3

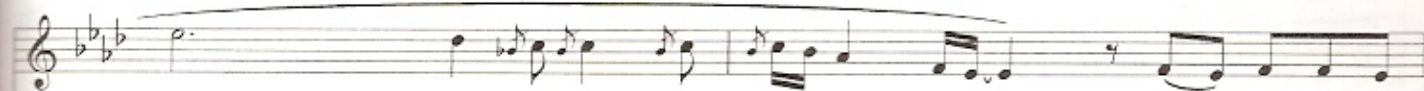
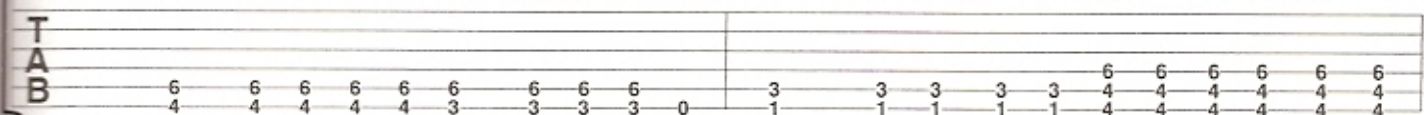
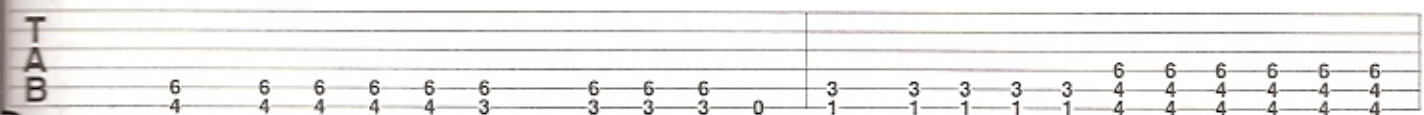
G Am13 Cmaj9

This is the hap - pi - est I've ev - er been,

w/Fig. 2 (Elec. Gtrs. 3 & 4)

TAB: 0 0 0 0 × 3 | 0 1 0 2 0 | 0 0 0 2 3

Coda
C9
all that is good and is right. Yeah.
Elec. Gtr. 3
f w/dist.
Cont. in slashes
Solo:
Gtrs. 1 & 2
G5*
D5
C5
Cont. rhy. simile
(Gtr. 3)
w/bar
G5*
D5
C5
D5

E5
D5
C9
Gtr. 1
Gtr. 3
Gtr. 2
Cont. in slashes
C5*
G5*
D5
B5
rake
C5*
G5*
D5
F6
C5
D5
E5*
D/F♯
Gtrs. 1 & 2

Chorus: G5
D/F♯
E5
C5*
How dare you call this love?
Ooh, that's what they say
Gtrs. 1 & 2
Gtr. 3 tacet
G5
D/F♯
E5
C5*
It's an urge I've got - ta fight.
Ow!
G5*
D5
A5
B5
C5*
How dare you call this love
Em7
D5
C9
when it flies in the face of all that is good and is right?
Yeah.

A♭5
E♭/G
F5
D♭5
Ooh,— that's what they
say. It's an urge— I've got - ta fight.—
Whoa–
E♭5
B♭5
C5*
love, whoa–love. Oh, but please not a - gain.— yeah!
E♭5*
'Cause it flies in the face of
rall.
a tempo
D♭
(A♭)
all that is good and is right.— yeah.—
T
A
B

BAREBACK

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D5 C5 G/B* D5

Gtr. 1 2fr 3fr open open open

D5 C5 G/B* D5 D7 D6 D5

Gtr. 2

TAB

D Cadd9 G/B D D5*

Gtr. 3

f w/dist.

TAB

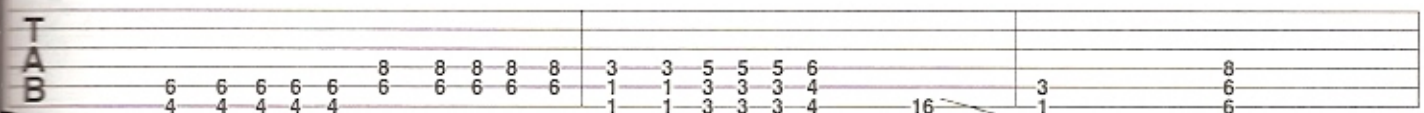
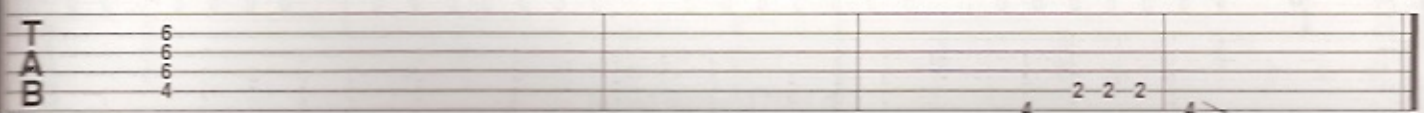
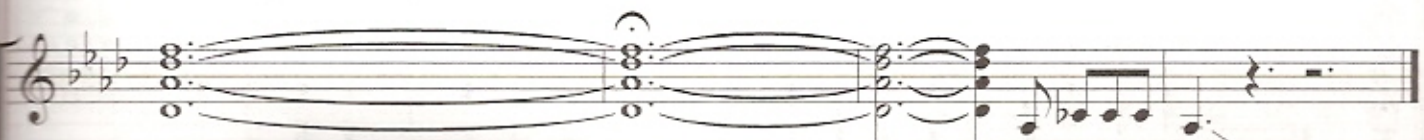
open open open D5 2fr 3fr C5 G/B* D5

D6 Dsus4 D5 C5 G/B* D5

TAB

Dsus4* D Cadd9 G/B D

TAB

1.

D7 D6 D5 D6 Dsus4 D5 D7 D6 D5

TAB

D5*

mf

TAB

Gtr. 1

C5 G/B* D5

G

C5 G/B* D5**

Gtr. 3 G5

C5 G/B* D5*

open open open

G

G

D6 D5 D7 D5 G5

½

C5 G/B D5

C G/B D5/A

C5 G/B* D5*

D5
N.C.
mf
w/fingers
D5***
C5
A5

C5 D5*** C5 G5 C5 D5***
C5 A5 C5 D5*** C5 G5
Gtr. 1
D5*** C5 A5 C5 D5***
P.M.
C5 D5*** C5 A5 C5 D5***
TAB

C5
G5
C5
D5***
C5
A5
P.M.
TAB
C5
D5***
C5
G5
C5
D5***
C5
A5
C5
D5***
C5
G5

C5
D5***
A5
G5
P.M.
8va

C G/B* D5

open open

C G/B D5 D7 D6 D5

TAB

(8va)

TAB

open open open

G5

D6 D7 D5 G5

TAB

(8va)

TAB

C G/B* D5

open open open

C G/B D5 D7 D6 D5

(8va)

6

open open open

D6 D7 D5

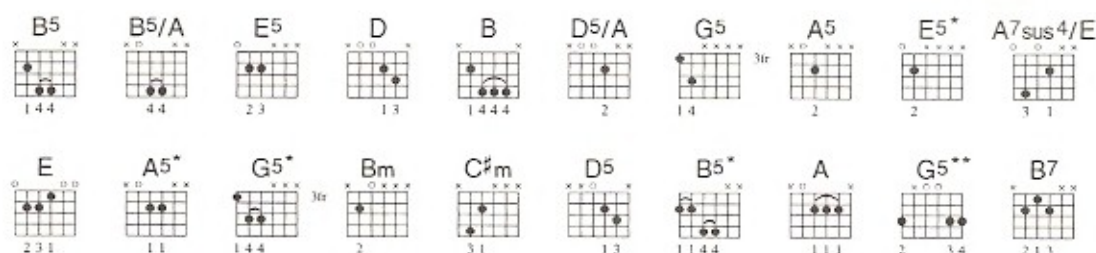
½

(8va)

3

G5
C
G/B*
D5
G
Cadd9
G/B
D5
open
D7
D6
D5
D6
D7
D5
G5
C
G/B*
D5
G5
C
G/B
D5
G
Cadd9
G/B
D5
D5**

MAKIN' OUT

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

B5 D5/A B5
D5/A B5 D5/A B5
Gtr. 1 w/Fig. 1
D5/A B5
Go - ing
G, G, G, Get
Verse:
B D5/A B D5/A B
stea - dy, in a sec - lu - ded spot, well
rea - dy, 'cause rea - dy not,
Fig. 1...
D5/A B5 D5/A B5 B
I'm lea - ving no - thing to chance. - 'Cause the pet - ting's
I am a - dopt - ing the stance. And the pet - ting's
...Fig. 1 ends

D5/A B D5/A B
hea - vy, and the tem - pera - ture's hot,
hea - vy, girl I like what you've got,
Fig. 2...
G5 A5 E5*
I'm mak - ing good my ad - vance.
Lord, don't you ev - er stop the dance
(B.Vox) Mak - ing out.
...Fig. 2 ends
Chorus:
A7sus4/E E D5/A A* D5/A A5* E5*
It's get - ting bet - ter and bet - ter.
Mak - ing out.
Fig. 3...
A7sus4/E E D5/A A5* D5/A A5* E5*
The back seat's get - ting wet - ter.
Mak - ing out.

A7sus4/E E D5/A A5* D5/A A5* E5*
I think I'll take off my sweat - er, oh.
Mak - ing out.
T
A
B

1.
A7sus4/E E G5* A5* B5
gim - me a f - f - french let - ter.
Mak - ing out.
...Fig. 3 ends
T
A
B

Solo:
2.
G5*
Gtr. 1
...kiss.
Gtr. 2
mp
T
A
B

G5*

Gtr. 1

Gtr. 3

TAB

11 0 11 0 9 0 9 0 7 0 7 0 9 0 9 0 | 11 0 11 0 9 0 9 0 7 0 7 0 9 0 9 0

Gtr. 2

TAB

7 0 7 0 6 0 6 0 4 0 4 0 6 0 6 0 | 7 0 7 0 6 0 6 0 4 0 4 0 6 0 6 0

Bm
C♯m
D5
B5
D5/A
B5
D5/A
B5
8va
Gtr. 2
Gtr. 1 w/Fig. 1

B5 D5/A B5
D5/A* B5 D5/A* B5
Gtr. 1 w/Fig. 2
G5
A5 E5*
A7sus4/E E D5/A
Gtr. 1 w/Fig. 3
A5* D5/A A5* E5*
A7sus4/E E D5/A A5* D5/A A5* E5*
A7sus4/E E D5/A A5* D5/A A5* E5*
A7sus4/E E G5*
A5* B5
8va

Bridge:

B5**
A
E5
I ne-ver had a torch that shines as bright as the one I car - ry for you,
mf
10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0
10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0

B5**
A
E5
G5
girl, I had my fing - ers burnt but you know I'm going to see this, woo,
10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0
10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0

B5*
2fr
1fr
E5
A
E5
I'm going to see this thing through.
10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0
10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0

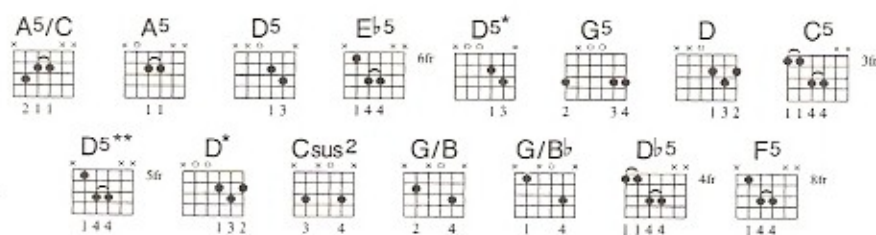
A7sus4/E E E6/9 G5**

T
A
B

PHYSICAL SEX

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

A5/C A5 D5 E♭5 D5* G5 D C5

D5** D* Csus2 G/B G/B♭ D♭5 F5

♩=142

Intro:

(A)

Elec. Gtr. 1

w/dist. *mf*

TAB

9

(F/back)

TAB

7

A5 E♭5 A5/C A5 A5/C A5 A5/C D5*
Gtrs. 3+4+5
f w/dist.
Gtr. 3 tacet
A5/C A5 A5/C A5 A5/C D5* A5/C A5 A5/C
A5 A5/C D5* A5/C A5 A5/C A5 G5 D
1. Ma - ny miles
Verse:
A5 A5/C D5*
_ be - tween you and _ me, _ and our love _
_ to turn my horse a - round, _ but my ba -

A5
A5/C
D5*
A5
– is gua-ran-teed_ to fail._
'Cos a bonk_ should be mul-ti-sens-or-
- by's got the pain-ters in._
Ss, ss, ss, sport-ing a hat of
¼
A5/C
D5*
A5
- ry,
and you just can't smell an e - mail._
Phone
fin - est brown,
the colour of a car-din-al sin._
Hon-
Pre-Chorus:
D
G5
D
_ sex, cyb-er sex ain't all_ that,_
I_
- ey, I've al - ways had my knock-ers I fear,_
let ring
D
G5
D
_ pre-fer to take my sex in it's o-ri-gi-nal form,_ man._
gim - me just an eye-ful of your rear, of your rear, of your rear._
let ring
T
A
B

A5/C
A5
A5/C
A5/C
D5*
So you know what you can do with that mouse
And some-where to put my beer.
TAB

A5/C
A5
A5/C
A5
A5/C
mat.
TAB

Chorus:
A5
C5
D5**
E♭5
Lead Vocal
Phy - si - cal sex.
Backing Vocal
With a touch-y, feel - y wo-man.
Fig. 1...
...Fig. 1 ends
TAB

A5
C5
D5** E♭5
Phy - si - cal sex.
With a touch-y, feel - y wo-man.
A5
C5
D5** E♭5
Phy - si - cal sex.
With a touch-y, feel - y wo-man.
1.
A5
D*
Csus2
G/B G5/B♭
Phy - si - cal sex.
let ring

A5
D*
G5
D
2.
C5
D♭5
D5**
Well I need phy - si - cal sex.
F5
Brrrr - ing me...
...sex!

Solo:

(A)
Elec. Gtr. 8
½
let ring
Elec. Gtr. 7
mf
w/dist. & P.M.
Fig. 2...
...Fig. 2 ends
Gtr. 7 w/Fig. 2
let ring
let ring
A5
Elec. Gtr. 6
f
w/dist.
Gtrs. 4+5 w/Fig. 1
C5
D5**
E♭5
A5

C5
D5**
E♭5

A5
8va
C5

(8va)
D5**
E♭5
A5
† Fast tremolo tapping

(8va)
C5
D5**
E♭5

Chorus:

A5
C5
D5** E♭5
Phy - si - cal sex.
With a touch-y, feel - y wo-man.
T
A
B
1/4
A5
C5
D5** E♭5
Phy - si - cal sex.
With a touch-y, feel - y wo-man.
Fig. 1...
...Fig. 1 ends

A5 C5 D5** E♭5

Phy - si - cal sex.

With a touch-y, feel - y wo-man.

OUT OF MY HANDS

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

♩=120

Intro:

Elec. Gtr. 3
w/overdrive
open
cont. sim.
P.M.
A5*

Oh.

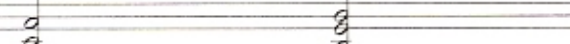
mf

Verse:

Girl, gon-na take a lit-tle
Girl, don't wan-na be un-
Gtr. 2
T
A
B

time to ass - ess my frame of
-kind but there's a peace I've yet to
T
A
B

mind. 'Cos I've got hopes to re - al - ign should I de -
find. So should I stand and watch my fate un - wind or turn my
T
A
B

F♯5
E
D5*
- part for cloud - less climes.
back and leave it all be - hind.
'Cause
Gtr. 1
Gtr. 2
Gtr. 3 tacet
N.C.
I ap - proach things e - mo-tion - al - ly, at least I try.
Gtrs. 1+2
P.M.
So fare thee well ba - by if this should be our last good-

E5
Esus4
- bye.
Yeah, yeah, yeah, yeah!
A5
Gtr. 2
Gtrs. 1+2
† Vocal harmonics 2° only
Chorus:
D5 A/C♯ E5 F♯5 A5
In mat - ters such as these your feel - ings can not be de - nied
D5 A/C♯ E5 F♯5 A5 D5 A/C♯
'Cause ev - ery oth - er av - en - ue will lead to pain.
In mat - ters such as these I
E5 F♯5 E A5* D5/A
let my heart de - cide. It's out of my hands a - gain.
Ooh.

Bridge:
Bm
Esus4/G♯
A5*
It's out of my hands a - gain.
mf
E5
A5
Woo hoo
Solo:
D5
A/C♯
E5
F♯5
A5
4fr
hoo.
Gtr. 2
½
1

E
A5*
D5*
A5
Oh!
Let ring and become feedback
Chorus:
A5
D5
A/C♯
E5
F♯5
In mat - ters such as these your feel ings can - not be de - nied
'Cause e - very oth - er av - en -
Gtrs. 1+2
-ue will lead to pain.
In mat - ters such as these I let my heart de - cide.
It's
Dmaj7
Gtr. 1
out of my hands a - gain.
Ooh.
Gtr. 2

Outro:

D5
A/C♯
E5
F♯5
4fr
A5
D5
A/C♯
A5*
Dmaj7
A/C♯
E5
F♯5
A5*
Dmaj7
A/C♯
Synth w/Fig. 1 (x2)

E5
F♯5
4fr
A5
D5
A/C♯
E5
F♯5
4fr
5fr
E5
F♯5
A5*
Dmaj7
A/C♯
E5
F♯5
It's

E
A5*
D5*
E
A5*
Dmaj7
out of my hands a - gain.

I LOVE YOU 5 TIMES

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Dmaj7
(D)
(D)
Bm
(Bm/D)
(Bm/D)
watch as you
spend an hour or two
in the bath
catch your eye
and you throw your sponge,
it's a

E7sus2
(Bm/D)
(Bm/D)
G/A
(A)
A*
(A)
like a tu - na.
Mm.
so - py pro - jec - tile.

Chorus:
Dmaj7*
Bm9
D/G
Em9
One times,
I love you,
Gtr. 2 tacet

D/G
Emadd9
D/G
Emadd9
two times,
I love you,
Dmaj7*
D♯m7♭5
G
Em
three times,
four times,
five
times,
I
Dmaj7*
Bm9
1.
G*
Em*
2.
G*
Em*
love you.
Ooh.
Ooh.
Ooh.
Ooh.
Ooh.
Ooh.
Ooh.
Ooh.
Ooh.
Solo:
D
Daug
Bm
Elec. Gtr. 3
w/heavy dist.
Gtr. 1 cont. sim.

E7sus2
G/A
A*
8va

Dmaj7
(8va)

Bm
(8va)

E7sus2
G/A
A*
Oh, oh, oh, oh.
8va

Chorus:

D/G Emadd9 D/G Emadd9

One ti - m-m-m-m-m-m-mes, I love you,

D/G Emadd9 D/G Emadd9

two times, I love you,

Dmaj7* D♯m7♭5 G Em

three times, four times, five times a week, I

Gtr. 3 w/Fig. 1

Dmaj7*
Bm9
G*
Em*
love you, I love you, I love you.
Ooh. Ooh. Ooh.
rit.

I love you.

Dmaj7**
C7
B7
Oh.
[Kiss]

GUITAR TAB GLOSSARY**

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

QUARTER-TONE BEND: Play the note and bend string slightly to the equivalent of half a fret.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

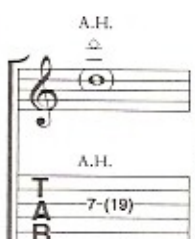
BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR

SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

HARMONICS

NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES

STRUM INDICATIONS: Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

SINGLE NOTES IN SLASH NOTATION: A regular notehead indicates a single note. The circled number below the note indicates which string of the chord to strike. If the note is not in the chord, the fret number will be indicated above the note(s).

ARTICULATIONS

HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.

PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.

LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).

LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.

SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.

PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).

MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

TREMOLO PICKING: The note or notes are picked as fast as possible.

TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

ACCENT: Notes or chords are to be played with added emphasis.

STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (∨) of the pick.

VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

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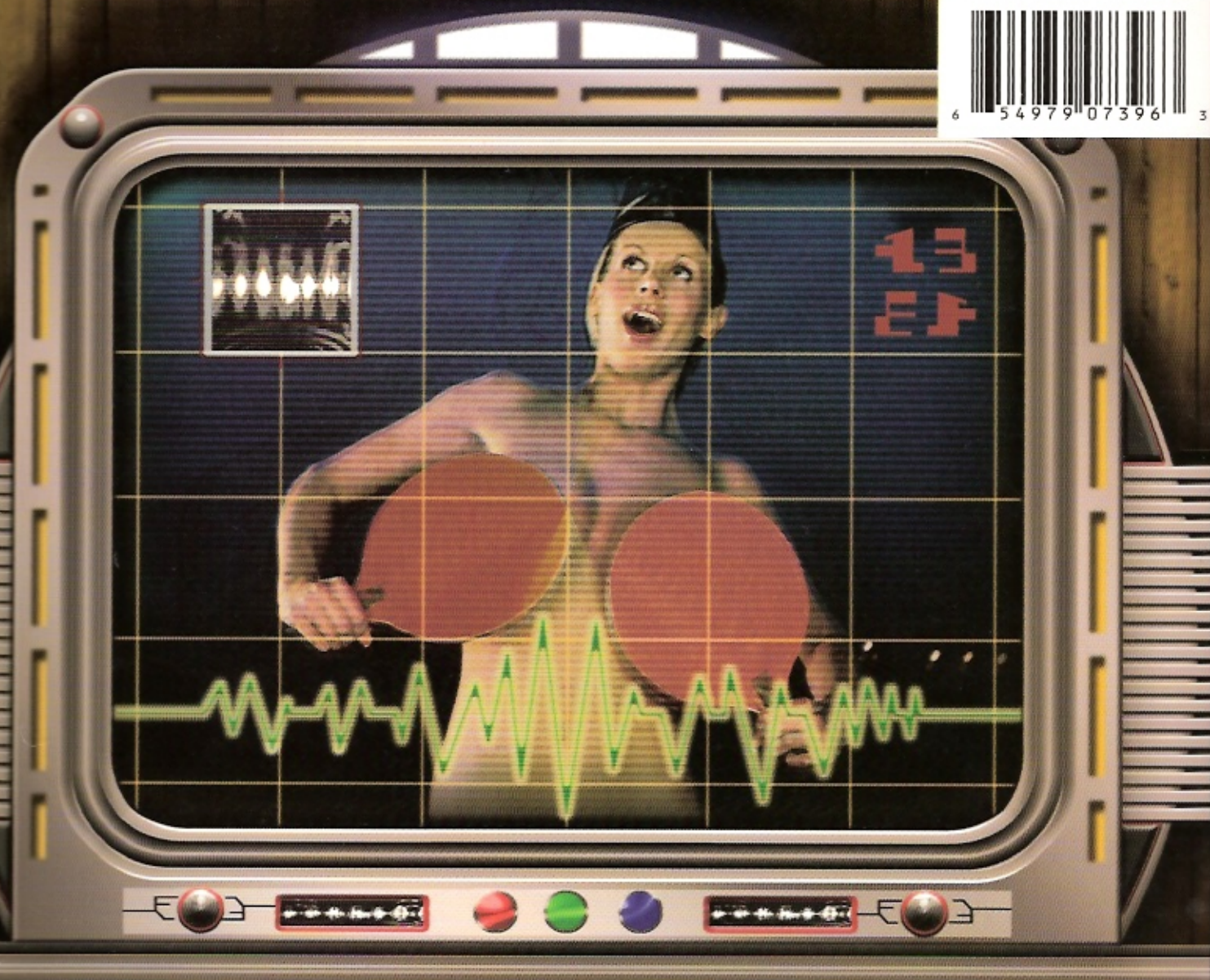
BLACK SHUCK
GET YOUR HANDS OFF MY WOMAN
GROWING ON ME
I BELIEVE IN A THING CALLED LOVE
LOVE IS ONLY A FEELING
GIVIN' UP
STUCK IN A RUT
FRIDAY NIGHT
LOVE ON THE ROCKS WITH NO ICE
HOLDING MY OWN
CHRISTMAS TIME (DON'T LET THE BELLS END)
THE BEST OF ME
HOW DARE YOU CALL THIS LOVE?
BAREBACK
MAKIN' OUT
PHYSICAL SEX
OUT OF MY HANDS
I LOVE YOU 5 TIMES

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